

HISTORICAL AND CRITICAL EXCURSIONS IN OPERA-LAND

"Madama Butterfly" and Its Progenitors

The Stories of Loti and Long—A Play by David Belasco—
Cho-Cho-San's Incarnations—How "Naughty
Anthony" Failed and "Madame Butterfly"
Succeeded—Japanese Music by
William Furst.

By H. E. KREHBIEL.

THIS is the book of the generation of "Madama Butterfly." An adventure in Japan begat Pierre Loti's "Madame Chrysanthème"; "Madame Chrysanthème" begat John Luther Long's "Madame Butterfly," a story; "Madame Butterfly," the story, begat "Madame Butterfly," a play by David Belasco; "Madame Butterfly," the play, begat "Madama Butterfly," the opera by Giacomo Puccini. The heroine of the roving French romanticist is therefore seen in her third incarnation in the heroine of the opera-book which L. Illica and G. Giacosa made for Puccini. But in operatic essence she is still older, for, as Dr. Korngold, a Viennese critic, pointed out, *Selma* is her grandmother and *Lakme* her cousin. Even this does not exhaust her family history; there is something like a bar sinister in her escutcheon. Mr. Belasco's play was not so much begotten, conceived or born of admiration for Mr. Long's book as it was of despair wrought by the failure of another play written by Mr. Belasco. This play was a farce entitled "Naughty Anthony," created by Mr. Belasco in a moment of aesthetic aberration for production at the Herald Square Theatre, in New York, in the spring of 1900. Mr. Belasco doesn't think so now, but at the time he had a notion that the public would find something humorous and attractive in the spectacle of a popular actress's leg swathed in several layers of stocking. So he made a show of blanching Bates. The public refused to be amused at the farcical study in comparative anatomy, and when Mr. Belasco's friends began to fault him for having pandered to a low taste, and he felt the smart of failure in addition, he grew heartily ashamed of himself. His affairs, moreover, began to take on a desperate aspect; the season threatened to be a ruinous failure, and he had no play ready to substitute for "Naughty Anthony." Some time before a friend had sent him Mr. Long's book, but he had carelessly tossed it aside. In his straits it came under his eyes again, and this time he saw a play in it—a play and a promise of financial salvation. It was late at night when he read the story, but he had come to a resolve by morning and in his mind's eye had already seen his actors in Japanese dress. The drama lay in the book snugly enough; it was only necessary to dig it out and materialize it to the vision. That occupation is one in which Mr. Belasco is at home. The dialogue went to his actors a few pages at a time, and the pictures rose rapidly in his mind. Something different from a stockinged leg now! Glimpses of Nippon—its mountains, waters, bridges, flowers, gardens, geishas; as a foil to their grace and color the prosaic figures of a naval officer and an American Consul. All things tinged with the bright light of day, the glories of sunset or the super-glories of sunrise. We must saturate the fancy of the audience with the atmosphere of Japan, mused Mr. Belasco. Therefore, Japanese scenes, my painter! Electrician, your plot shall be worked out as carefully as the dialogue and action of the play's people. "First drop discovered; house-lights down; white foots with blue full work change of color at back of drop; white lens on top of mountain; open light with white, straw, amber and red on lower part of drop; when full on lower footlights to blue," and so on. Mr. Belasco's emotions, we know, find expression to a great extent in stage lights. But the ear must be carried off to the land of enchantment as well as the eye. "Come, William Furst, recall your experiences on the Western coast. For my first curtain I want a quaint, soft Japanese melody, pp—you know how!"

And so "Madama Butterfly," the play, was made. In two weeks all was ready, and a day after the first performance at the Herald Square Theatre, on March 5, 1900, the city began to hum with eager comment on the dramatic intensity of the scene of a Japanese woman's vigil, of the enthralling eloquence of a motionless figure, looking steadily through a hole torn through a paper partition, with a sleeping child and a nodding maid at her feet, while a mimic night wore on, the lanterns flickered out one by one and the soft violins crooned a melody to the arpeggios of a harp. The season at the Herald Square Theatre was saved. Some time later, when Mr. Belasco accompanied Mr. Charles Frohman to London to put on "Zaza" at the Garrick Theatre, he took "Madama Butterfly" with him and staged it at the Duke of York's Theatre, hard by. On the first night of "Madama Butterfly" Mr. Frohman was at the latter playhouse, Mr. Belasco at the former. The fall of the curtain on the little Japanese play was followed by a scene of enthusiasm, which endured so long that Mr. Frohman had time to summon his colleague to take a curtain call. At a stroke the pathetic play had made its fortune in London, and, as it turned out, paved the way for a new and larger triumph for Mr. Long's story. The musical critics of the London newspapers came to the house and saw operatic possibilities in the drama. So did Mr. Frank Nielsen, at the time Covent Garden's stage manager, who sent word of the discovery to Signor Puccini. The composer came from Milan, and realized on the spot that the successor of "Tosca" had been found. Mr. Benjamin F. Roeder, business manager for Mr. Belasco, and Mr. George Maxwell, American representative of Signor Puccini and the Ricordis, got their heads together and concluded the business arrangements for the operatic use of the dramatic material; Signori Illica and Giacosa, librettists in ordinary to Ricordi & Co., took the work of making the opera book in hand. Signor Illica's fancy had roamed in the Land of Flowers before; for he had written the libretto for Mascagni's "Iris." The ephemeral life of *Cho-Cho-San* was over in a few months, but by that time "Madama Butterfly," glorified by music, had lifted her wings for a new flight in Milan.

First Failure and Reconstruction of the Opera.

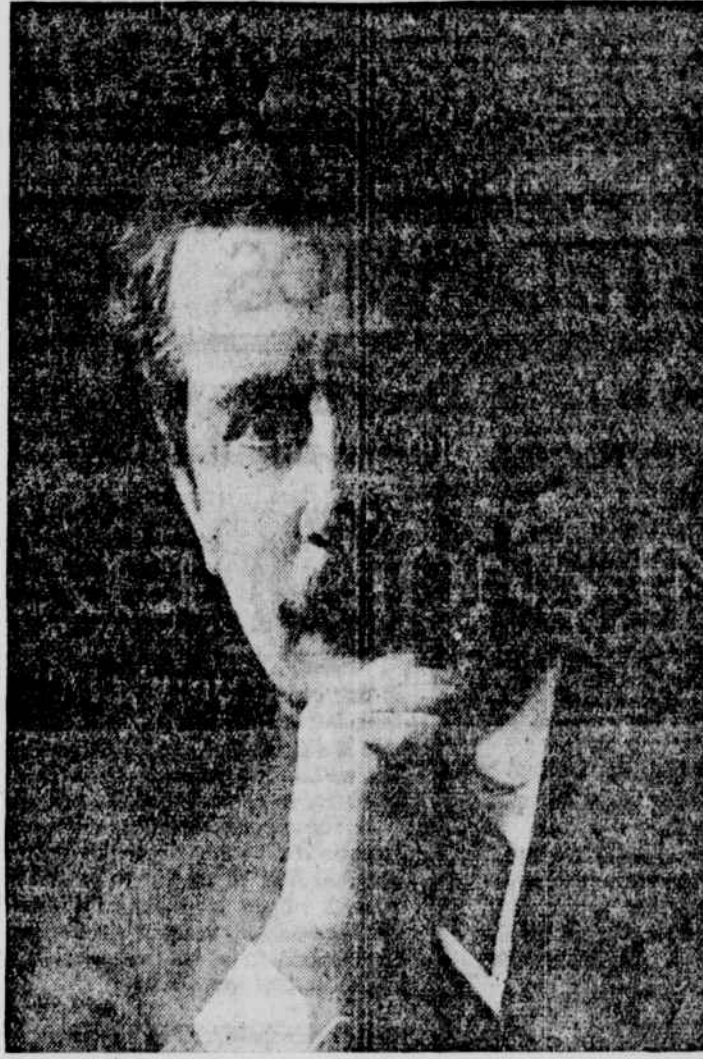
It is an old story that many operas which are recognized as masterpieces later fail to find appreciation or approval when they are first produced. "Madama Butterfly" made a fiasco when brought forward at La Scala on February 17, 1904. ("") So complete was the fiasco that in his anxiety to withdraw the work Signor Puccini is said to have offered to reimburse the management of the theatre for the expenditures entailed by the production. Failures of this kind are frequently inexplicable, but it is possible that the unconventional character of the story and the insensibility of the Italians to local musical color had a great deal to do with it in this case. Whatever the cause, the popular attitude toward the opera was displayed in the manner peculiar to Italy, the disinterested majority whistling, shrilling on house keys, grunting, roaring, belching and laughing in the good old-fashioned manner which might be set down as possessed of some virtuous merit if reserved for obviously stupid creations. The "Pall Mall Gazette" reported that at the time the composer told a friend that on this fateful first night he was shut up in a small room behind the scenes, where he could hear nothing of what was going on on the stage or in the audience room. On a similar occasion, a century ago, when "The

Barber of Seville" scored an equally monumental failure, Rossini, in the conductor's chair, faced the mob, shrugged his shoulders and clapped his hands to show his contempt for his judges, then went home and composed to bed. Puccini, though he could not see the discomfiture of his opera, was not permitted to remain in ignorance of it. His son and his friends brought him the news. His collaborator, Giacosa, rushed into the room with dishevelled hair and staring eyes, crying: "I have suffered the passion of death!" while Signorina Storchi burst into such a flood of tears and sobs that it was feared she would be ill. Puccini was cut to the heart, but he did not lose faith in the work. He had composed it in love and knew its potentialities. His faith found justification when he produced it in Brescia three months later and saw it start out at once on a triumphal tour of the European theatres. His work of revision was not a large or comprehensive one. He divided the second act into two acts, made some condensation to relieve the long strain, wrote a few measures of introduction for the final scene, but refused otherwise to change the music. His fine sense of the dramatic had told him correctly when he planned the work that there ought not to be a physical interruption of the action, a century ago, when "The

The Three Authors of "Madame Butterfly"



DAVID BELASCO.

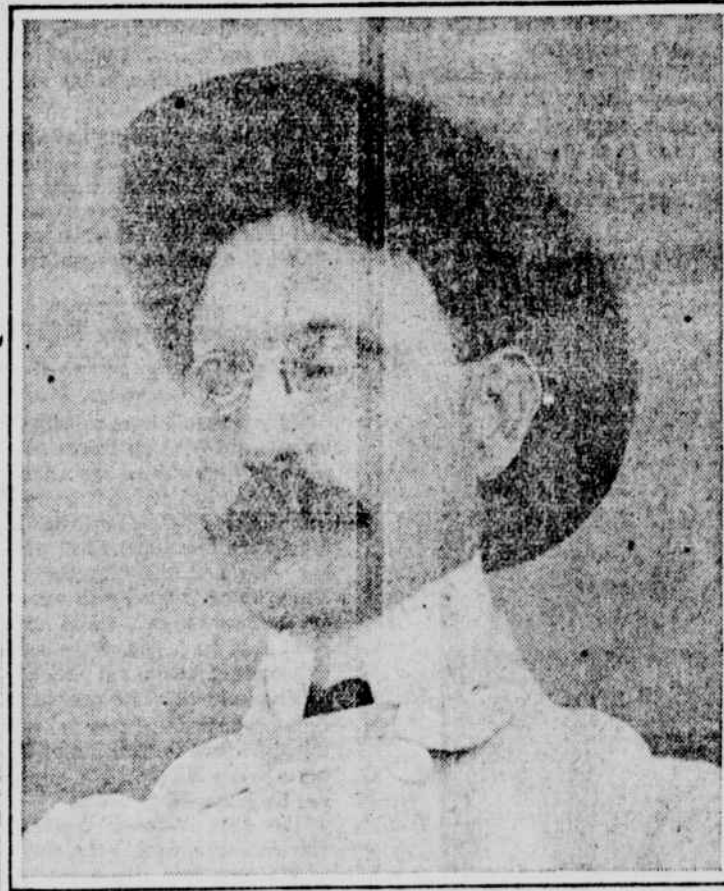


GIACOMO PUCCINI.

Bates in New York and Evelyn Millard in London had made so powerful a scene, but he yielded to practical compulsion, trying to save respect for his better judgment by refusing to call the final scene an act, though he permitted the fall of the curtain. In the published opera it is the second part of the second act; but nothing can make good the loss entailed by the interruption. The mood of the play is admirably preserved in the music of the intermezzo, but the mood of the listeners has hopelessly been dissipated with the fall of the curtain. When the scene of the vigil is again disclosed the charm and the pathos have vanished, never to return. It is true that a rigid application of the law of unities would forbid that a vigil of an entire night from eve till morning should be compressed into a few minutes, but poetic license also has rights, and they could have been pleaded with convincing eloquence by music, with its marvellous capacity for publishing the conflicting emotions of the waiting wife.

Books, Play and Opera

His ship having been ordered to the Asiatic station, B. F. (Benjamin Franklin), to emphasize his nationality, *Pinkerton*, Lieutenant in the United States Navy, follows a custom (not at all unusual among naval officers, if Pierre Loti is to be believed) and for the summer sojourn in Japan leases a Japanese wife. (The word "wife" is a euphemism for housekeeper, companion, play-fellow, mistress, what not.) This is done in a manner involving little ceremony, as is known to travellers and others familiar with the social customs of Nippon, through a *nakodo*, a marriage broker or matrimonial agent. M. Loti called his man Kangurou; Mr. Long gave his the name of Goro. That, however, and the character of the simple proceeding before a registrar is immaterial. M. Loti, who assures us that his book is merely some pages from a veritable diary, entertains us with some details preliminary to his launch into a singular kind of domestic existence which are interesting as bearing on the morals of the opera and as indicative of the fact that he is a closer observer of Oriental life than his American conferee. He lets us see how merchantable "wives" are chosen, permits M. Kangurou to exhibit his wares and expatiate on their merits. There is the daughter of a wealthy China merchant, a young woman of great accomplishments who can write "commercially" and has won a prize in a poetic contest with a sonnet. She is, consequently, very dear—100 sen, say \$100—but that is of no consequence; what matters is that she has a disfiguring scar on her cheek. She will not do. Then there is Mlle. Jasmín, a pretty girl of fifteen years, who can be had for \$18 or \$20 a month (contract cancellable at the end of any month for non-payment), a few dresses of fashionable cut and a pleasant house to live in. Mlle. Jasmín comes to be inspected with one old lady, two old ladies, three old ladies (mamma and aunts) and a dozen friends and neighbors, big and little. Loti's moral stomach revolts at the thought of buying a child who looks like a doll for his uses, and is shocked at the public parade which has been made of her as a commodity. He has not yet been initiated into some of the extraordinary customs of Japan, nor yet into some of the distinctions attendant upon those customs. He learns of one of the latter when he suggests to the broker that he might marry a charming geisha who had taken his fancy at a tea house. The manner in which the suggestion was received convinced him that he might as well have purposed to marry the devil himself as a professional dancer and singer. Among the train of Mlle. Jasmín's friends is one less young than Mlle. Jasmín, say about eighteen, and already more of a woman; and when Loti says "Why not her?" M. Kangurou trots her out for inspection and, discreetly sending Loti away, concludes the arrangement between night-



JOHN LUTHER LONG.

fall and 10 o'clock, when he comes with the announcement: "All is arranged, sir; her parents will give her up for \$20 a month—the same price as Mlle. Jasmín."

So Mlle. Chrysanthème became the wife of Pierre Loti during his stay at Nagasaki, and then dutifully went home to her mother without breaking her heart at all. But she was not a geisha, only a *moussmé*—"one of the prettiest women in the Nipponese language," comments M. Loti, "it seems almost as if there must be a little *moue* in the very sound, as if a pretty, taking little pout, such as they put on, and also a little pet physiognomy, were described by it."

Lieutenant *Pinkerton*, equally ignorant with Lieutenant Loti but un-instructed evidently, marries a geisha whose father had made the happy dispatch at the request of the Son of Heaven after making a blunder in his military command. She is *Cio-Cio-San*, also *Madama Butterfly*, and she comes to her wedding with a bevy of geishas or *moussmés* and a retinue of relations. All enjoy the hospitality of the American officer while picking him to pieces, but turn from their kinswoman when they learn from an uncle, who is a Buddhist priest and who comes late to the wedding like the wicked fairy in the stories, that she has attended the Mission school and changed her religion. Wherefore the *lance* curses her: "Hou, hou, *Cio-Cio-San*!"

Sharpless, United States Consul at Nagasaki, had not approved of *Pinkerton's* adventure, fearing that it might bring unhappiness to the little woman; but *Pinkerton* had laughed at his scruples and had emptied his glass to the marriage with an American wife which he hoped to make some day. Neither Loti nor Long troubles us with the details of so prosaic a thing as the marriage ceremony, but Puccini and his librettists make much of it for it provides the only opportunity for a chorus and the musician had found delightfully mellifluous Japanese songs to add a pretty touch of local color to the music. Now *Cio-Cio-San* has been "outcasted" and *Pinkerton* comforts her and they make love (after *Butterfly* has changed her habitually) in the starlight like any pair of lovers—in Italy. "Dolce notte! Quante stelle! Vieni, vieni!" for quantity. This is the first act of the opera, and it is all expository to Belasco's "Tragic

to kill him, but at the last is content to spurn him with her foot.

At this moment a cannon shot is heard. A man-of-war is entering the harbor. Quick, the glasses! "Steady my hand, *Suzuki*, that I may read the name." It is the Abraham Lincoln, *Pinkerton's* ship! Now the cherry tree must give up its every blossom, every vine its violets and jessamines to garnish the room for his welcome! The garden is stripped bare, vases are filled, the floor is strewn with petals. Perfumes exhale from the duet of the women and the song of the orchestra. Here local color loses its right; the music is all Occidental again. *Butterfly* is dressed again in her wedding gown of white and her pale cheeks are touched up with carmine. The paper partitions are drawn against the night. *Butterfly* punctures the *shoji* with three holes—one high up for herself to look through, standing; one lower for the maid to look through; one near the floor for the baby. And so *Butterfly* stands in an all-night vigil. The lanterns flicker out. Maid and babe sink down in sleep. The gray dawn creeps over the waters of the harbor. Human voices, transformed into instruments, hum a barcarole. (We heard it when *Sharpless* tried to read the letter.) A Japanese tune rises like a sailor's chanty from the band. Sailors chant their "Heigh ho!" Day is come. *Suzuki* awakes and begs her mistress to seek rest. *Butterfly* takes the baby to bed, singing a lullaby. *Sharpless* and *Pinkerton* come and learn of the vigil from *Suzuki*, who sees the form of a lady in the garden and hears that it is the American wife of *Pinkerton*. *Pinkerton* pours out his remorse melodiously. He will be haunted forever by the picture of his once happy home and *Cio-Cio-San's* reproachful eyes. He leaves money for *Butterfly* in the consul's hands and runs away like a coward. *Kate*, the American wife, and *Suzuki* meet in the garden. The maid is asked to tell her mistress the meaning of the visit, but before she can do so *Butterfly* sees them. Her intuition tells her the rest. *Kate* (an awful blot she is on the dramatic picture) begs forgiveness and asks for the baby boy that her husband may rear him. *Butterfly* says he shall have him in half an hour if he will come to fetch him. She goes to the shrine of Buddha and takes from it a veil and a dagger, reading the words engraved on its blade: "To die with honor when one can no longer live with honor." It is the weapon which the Mikado had sent to her father. She points the weapon at her throat, but at the moment *Suzuki* pushes the baby into the room. *Butterfly* addresses it passionately, telling it to play, seats it upon a stool, puts an American flag into its hands, a dagger around its eyes. Again she takes dagger and veil and goes behind a screen. The dagger is heard to fall. *Butterfly* totters out from behind the screen with a veil wound round her neck. She staggers to the child and falls, dying at its feet. *Pinkerton* rushes in with a cry of horror and falls on his knees, while *Sharpless* gently takes up the child.

A second article, a comment on the denouement of Long's book and Belasco's play, and a description of the music of the opera, will appear next week.

At this premiere Campanini was the conductor and the cast was as follows: *Butterfly*, Storchi; *Suzuki*, Giacosa; *Pinkerton*, Zensello; *Sharpless*, De Luca; *Goro*, Pini-Corti; *Bonze*, Venturini; *Yakuwa*, Wulmann. At the first performance in London, on July 10, 1905, at Covent Garden, the cast was: *Butterfly*, Destinn; *Suzuki*, Lejeune; *Pinkerton*, Caruso; *Sharpless*, Scotti; *Goro*, Dufrech; *Bonze*, Cottrell; *Yakuwa*, Rosel. Conductor Campanini. After the revision it was produced at Brescia on May 28, 1904, with Zensello, of the original cast, Krusenstski as *Butterfly* and Bellati as *Sharpless*. The first American performances were in the English version, made by Mrs. R. H. Elkin, by the Savage Opera Company, which came to the Garden Theatre, New York, after a trial season in Washington, on November 12, 1906. It had a run of nearly three months before it reached the Metropolitan Opera House, on February 11, 1907. Mr. Walter Russell conducted the English performance, in which there were several changes of casts, the origi-

CALENDAR FOR THE CURRENT WEEK

SUNDAY—Carnegie Hall, 8 p. m., concert of violin music by Eddy Brown; Aeolian Hall, 3 p. m., pianoforte recital by Rudolph Ganz; Manhattan Opera House, 8:15 p. m., popular concert.
MONDAY—Manhattan Opera House, 8:15 p. m., Russian Ballet; Aeolian Hall, 3 p. m., concert by Willy de Sadler, Ellen de Sadler and Jacques Jolas; Opera House, Brooklyn, opera in English, "The Jewels of the Madonna."
TUESDAY—Aeolian Hall, 8:15 p. m., concert by C. W. Cadman and "Princess Redfeather"; 3 p. m., pianoforte recital by Mischa Levitzki; Manhattan Opera House, 8:15 p. m., Russian Ballet; Opera House, Brooklyn, 8:15 p. m., opera in English, "Lohengrin."
WEDNESDAY—Aeolian Hall, 3 p. m., song recital by Liora Hoffman; Opera House, Brooklyn, opera in English, 2 p. m., "Jewels of the Madonna"; 8 p. m., "Madame Butterfly."
THURSDAY—Aeolian Hall, 3 p. m., song recital by Rosalie Wirthlin; 8:15 p. m., song recital by Florence Mulford; Manhattan Opera House, 9:15 p. m., Russian Ballet; Opera House, Brooklyn, 8:15 p. m., opera in English, "Samson and Delilah."
FRIDAY—Aeolian Hall, 3 p. m., pianoforte recital by John Powell; 8:15 p. m., song recital by Martha Phillips; Manhattan Opera House, 8:15 p. m., Russian Ballet; Academy of Music, Brooklyn, 8:15 p. m., violin recital by Eddy Brown; Opera House, Brooklyn, 8:15 p. m., opera in English, "La Bohème."
SATURDAY—Carnegie Hall, 2:30 p. m., violin recital by Efrém Zimbalist; Aeolian Hall, 8:15 p. m., concert by Isolda Menges, violinist, and orchestra; Manhattan Opera House, 2:30 p. m. and 8:30 p. m., Russian Ballet; Opera House, Brooklyn, 2 p. m., opera in English, "Samson and Delilah," and 8:15 p. m., "The Jewels of the Madonna."

RECITALS OF THE WEEK

Rudolph Ganz will give his first piano recital of the season at Aeolian Hall this afternoon.
This afternoon in Carnegie Hall Eddy Brown will appear in a violin recital which will contain several novelties.
In the programme for the Sunday night concert at the Manhattan Opera House Mme. Ethel Leginska will play for the first time in New York this season, and Théodore Karle, a Western tenor, will sing for the first time in this city.
Merlin Davies, a young Welsh-Canadian tenor, will make his first New York appearance to-morrow night at Aeolian Hall.
There will be a concert to-morrow afternoon at Aeolian Hall by Mme. Ellen de Sadler, soprano; Willy de Sadler, baritone, and Jacques Jolas, pianist.
Mischa Levitzki, a young Russian pianist, will appear in a recital on Tuesday afternoon at Aeolian Hall.
Charles Wakefield Cadman, the Ameri-

can composer, and Princess Tsarina, the Indian mezzo-soprano, assisted by Arkady Bourstin, violinist, and Paulo Gruppe, cellist, will give a concert at Aeolian Hall on Tuesday evening.

Miss Rosalie Wirthlin will give a song recital on Thursday afternoon at Aeolian Hall.

On Thursday evening Florence Mulford, contralto of the Metropolitan Opera Company, will give a song recital at Aeolian Hall.

Martha Phillips, a Swedish coloratura soprano, will give a recital at Aeolian Hall on Friday evening.

Efrém Zimbalist will give his first violin recital this season at Carnegie Hall on Saturday afternoon.

Miss Marcia Van Dresser will give a song recital at Aeolian Hall on Saturday afternoon.

Miss Isolda Menges, violinist, assisted by the Maud Allen Symphony Orchestra, under the direction of Ernest Bloch, will give a concert at Aeolian Hall on Saturday evening.

TWO MOZART OPERAS

Under the direction of Albert Reiss, of the Metropolitan Opera Company, a matinee will be given at the Empire Theatre on Thursday afternoon, October 26, at which two little operas of Mozart—"The Impresario" and "Bastien and Bastienne"—will be sung. Both will be given in English, and the company will comprise Mabel Garrison, Lucy Gates, David Bispham and Mr. Reiss. Sam Franko will conduct the orchestra. The versions in English have been made by H. E. Krehbiel and A. Mattalath. On this occasion these operas will be heard for the first time.

BOSTON OPERA COMPANY

The complete programme of the Boston-National Grand Opera Company during its week's engagement at the Lexington Theatre, Lexington Avenue and Fifty-first Street, beginning November 6, is as follows:

Monday night, Giordano's "Andrea Chénier," with Mm. Zenatelli, Chalmers, Lazzari, Mm. Villani, Riegelman and Winietekaja, followed by "Les Dames Poltovesiennes" from "Prince Igor" by Borodin. This ballet will be accompanied by singing by Mme. Maria Winietekaja and Mm. Tovia Kitay and Lazzari. Tuesday evening, November 7, Mascagni's "Iris"; Wednesday matinee, Puccini's "La Bohème," followed by the Bal Masque of Rubinstein; Wednesday evening, "L'Amore del Re Tre"; Thursday night, Verdi's "Rigoletto"; Friday night, Offenbach's "Tales of Hoffmann"; Saturday matinee, Puccini's "Madama Butterfly," and Saturday night, Giordano's "Andrea Chénier."

RUSSIAN BALLET OPENS TO-MORROW NIGHT

The opening appearance of the Diaghileff Ballet Russe, postponed last week, will occur to-morrow night at the Manhattan Opera House. Mr. Nijinsky's ankle will not permit him to dance at the first performance, but it is understood that he will appear during the latter part of the week. To-morrow night's bill consists of "Sadko," the ballet from the opera by Rimsky-Korsakov, which will receive its first American performance; "Les Sylphides," "Le Spectre de la Rose" and "Scheherazade." "Sadko" is a fantastic poem in one scene to the music of Rimsky-Korsakov, the scenery by B. Anisfeld and costumes by Natalie Gontcharova, the niece of the novelist Pushkin. The action takes place under the sea. The choreography is by Adolf Bolm. Mr. Bolm and Mlle. Doris will dance the leading roles.

"Les Sylphides" will be danced by Alexandre Gavriloff and Lydia Lopokova, and "Le Spectre de la Rose" by Alexandre Gavriloff and Lydia Lopokova.

In "Scheherazade" the leading dancers are Adolf Bolm and Mlle. Flora Revalles.

national *Butterfly* being Elza Szamony (an Hungarian singer); *Suzuki*, Harriet Behne; *Pinkerton*, Joseph F. Sheehan, and *Sharpless*, Winifred Goff. Arturo Vigna conducted the first Italian performance at the Metropolitan, with Geraldine Farrar as *Butterfly*, Louise Homer as *Suzuki*, Caruso as *Pinkerton*, Scotti as *Sharpless* and Albert Reiss as *Goro*.

COMING CONCERTS

As is usual, the concerts of the Kneisel Quartet will take place this season at Aeolian Hall. The following Tuesday evenings are the dates: November 14, December 5, January 9, February 6, March 6 and April 3. Among the compositions that Mr. Kneisel is placing on these programmes for the first time are Beethoven's arrangement for string quartet of his pianoforte sonata in E major, Op. 14, No. 1, and the viola quintet in F major by Anton Bruckner. The sextet, "Verklärte Nacht," of Schönberg, is also to be revived. Quartets by César Franck, Tchaikowsky, Reger and Strauss will be heard, as well as the sonata in D major for violoncello and pianoforte by Rubinstein. Announcement will be made later regarding the assisting artists, but the list will include Mme. Olga Samaroff and Mr. Gabrielowitz.

Theodore Spiering will introduce at his violin recital at Aeolian Hall on the afternoon of November 3 a Preludium and Fugue by the late Max Reger, dedicated to Mr. Spiering. Another number will be a Valse Scherzo by Tchaikowsky.

The Waldorf-Astoria Orchestra, Joseph Knecht conductor, announces two concerts in the grand ballroom of the hotel. The first will take place on Friday evening, November 10, with Frank Pollock, tenor, as soloist. Mme. Schumann-Heink will appear at the February concert.

John Powell, the young American who has hitherto been known chiefly as a pianist, will present a programme of his own compositions at the season's first concert of the Society of the Friends of Music on the afternoon of Wednesday, November 8, at the Ritz-Carlton. Mr. Powell's new sonata, "Tautonia," will be introduced at that time. This composition is described as practically a symphony for pianoforte. Among the artists appearing at later concerts of the society will be Artur Bodanzky, Carl Friedberg, Sam Franko, Paul Draper, Tilly Koenen, Guimara Novaes and Pablo Casals.

The New York Chamber Music Society announces three concerts to be given in Aeolian Hall this season. The pianist, Carolyn Beebe, has undertaken the business management of the organization. There has been a change in the personnel, by which Andre Tourret, the well known French violinist, will have the first violin. Miss Beebe has found many interesting compositions for the combination of instruments, which includes woodwinds, strings and the piano. The concerts will occur Tuesday evenings, October 24, January 3 and February 24.